

# The Monthly Musical Record.

AUGUST 1, 1872.

## THE BOSTON MUSICAL FESTIVAL, AND AMERICAN CRITICISM.

OUR American cousins, as is well known, have a remarkable propensity for doing things on a grand scale. In no other country in the world, probably, would the idea of a musical festival with 20,000 performers have been seriously entertained. And yet, as our readers are probably aware, such a celebration has been carried out during the month of June, by Mr. Gilmore of Boston. Without having been present it is difficult to form an accurate judgment as to the musical merits or demerits of such a festival as this; but it is evident enough that there was a considerable amount of charlatanism and humbug connected with it. This appears from the fact that almost the first telegrams which reached this country respecting the performances made special mention of the effect of the pieces "with cannon accompaniment." This clap-trap experiment is no novelty. It was employed, if we mistake not, at one of the large festivals at the Crystal Palace some time since; but the somewhat doubtful honour of its invention belongs to the composer Sarti, who introduced it in a grand *Te Deum* which he wrote at St. Petersburg, about the close of the last century, to commemorate the capture of Oczakow.

As might naturally have been expected, the great effects were produced by the renderings of national airs and other simple music by the enormous choir. Those who have heard "God save the Queen" sung at the Handel Festivals at the Crystal Palace, can form some idea of the mass of sound likely to be produced by a body of performers five or six times as numerous. On the other hand, it is evident that solo performances must have been all but inaudible in many parts of a building capable of containing over 70,000 people.

To give a more exact idea of the average character of the various performances, we print *in extenso* the programme of the opening concert:—

Prayer by Rev. Phillips Brooks—Address of welcome by Mayor Gaston—Address by General N. P. Banks—1st: Grand choral, "Old Hundredth"—first verse pianissimo, with orchestral accompaniment only; second verse fortissimo, with entire chorus and instruments. 2nd: Overture to *Rienzi*, by orchestra of 1,000 musicians. 3rd: Triumphant march from *Naaman*, by full chorus and orchestra. 4th: Four-part song, "Farewell to the Forest," by full chorus of 20,000 voices unaccompanied. 5th: Waltz, "Beautiful Blue Danube," by full orchestra conducted by Johann Strauss. 6th: "Inflammatus" from *Stabat Mater*, sung by Mdme. Rudersdorff, with full chorus, orchestra, and organ accompaniment. 7th: Selection by U. S. Marine Band of Washington. 8th: "The Star-spangled Banner"—the first verse by the male voices and full chorus; second verse, female voices and full chorus; third verse, soprano solo, and entire vocal and instrumental force, bells of the city in chime, and artillery accompaniment. 9th: Sextett from *Lucia*, "Chi ma frena," sung by the "Bouquet of Artistes," 150 in number, leading soloists of the country, with full orchestra. 10th: The "Anvil Chorus" from *Il Trovatore*, by full chorus, orchestra, military bands, bells, artillery, organ, and 100 anvils. 11th: Fantasia for piano on "The Skating Ballet" from *The Prophet*, performed by Franz Dendell. 12th: Finale to third act of *Marta*, sung by the "Bouquet of Artistes," professional operatic

chorus, and full chorus, accompanied by organ, orchestra, and military bands. 13th: Hymn, "Nearer, my God, to Thee," first verse by "Bouquet of Artistes;" second verse by full chorus; the remaining verses by full chorus, organ, orchestra, and bands, and the audience requested to join.

The "Anvil Chorus" from *Il Trovatore*, with bells, artillery, organ, and 100 anvils, must have been something absolutely deafening; and a sextett sung by 150 artistes has at least the charm of novelty to recommend it. It was stated in some of the papers that Handel's song, "Lascia ch'io pianga," was to be sung by 5,000 alto voices in unison! We are not aware that this intention was actually carried out; but if it had been it would have been only one degree more absurd than such a performance as the sextett from *Lucia*.

It is not our intention to go in detail through the various items of this monster festival. A mere record of the music performed (or caricatured, as the case may be) would be of little interest for our readers. Our object is rather to notice one or two of the most striking points in connection with it, for its artistic value, we fear, must be considered absolutely *nil*. For instance, every one knows how exquisitely Madame Goddard plays such music as the fantasias of Thalberg; but what sort of a chance would the poor lady have in competition with cannons, bells, and anvils? We are not at all surprised to find that to the larger part of the audience her performances were inaudible; but we think it simply disgraceful that the managers of the festival did not provide her with an instrument fit to play on. With reference to this subject the *New York Herald* says:—

"The piano part of the jubilee has been a cruel deception to this fair artiste. The maker of the keyed abomination which figures on the stage of the Coliseum is a member of the executive committee, and he contrived to get the monopoly of the piano department into his hands. Therefore, every pianist taking part in the festival is obliged to use this piano, and the best firms of America are entirely excluded. Wehli sat down to it yesterday; but, as no one heard him play, it is to be presumed that he was placed there more for ornament than for use."

It will doubtless be remembered by our readers that the permission granted to the band of our Grenadier Guards to take part in the festival gave rise to considerable discussion in Parliament. With this, of course, we have nothing to do; but it is satisfactory to learn that their appearance at the Coliseum was one of the most successful features of the performances, and that England was not unworthily represented on the occasion.

Perhaps the most amusing thing in connection with the whole festival has been the style of criticism adopted by some of the American papers. There is an exquisite combination of the high-flown with the free-and-easy in some of the notices, which in its way is perfectly unique. We will give our readers the benefit of a few specimens taken almost at random. The appearance of the Garde Républicaine band is thus spoken of:—

"When the plain, dark blue uniforms of the gallant sons of France appeared above the steps leading from the subterranean depths beneath the chorus gallery, there went up from every one present

A MIGHTY CHEER,

that reverberated from one end of the Coliseum to the other, was caught up by the thousands outside, and was borne away to the distant thousands who looked out of the windows of those little puffy houses of which Boston is so proud. They can boast here of swell fronts in their architecture."

Here is another choice bit, à propos of the effect of the "Marseillaise":—

"When the vast assemblage recovered from the surprise which had been imposed upon them, a faint cheer, followed by another, and a sudden outburst of the grandest demonstration of applause

which has ever been witnessed within four walls on this continent, filled the house. Old men, forgetful of rheumatism, rose to their feet and stamped up and down in wild frenzy;

#### TEARS ROLLED DOWN THE CHEEKS

of many a bronzed and bearded face, and men embraced each other as if they had not met for years. The children even caught the infection, and added their shrill voices to the general chaos of sound. It was a jubilee such as was never before witnessed in staid and unemotional Yankeeism; and even the most puritanical of all the white-chokered clergymen also, who had obtained admission to the Coliseum on the strength of once having a sermon published in his village newspaper, showed symptoms of the prevailing insanity."

Some of the personalities of these criticisms are also very curious. Thus, we are told of a solo trumpet-player (who, by the way, is spoken of as "the artistic blower"!) that he was "as effective and loud in his tone as ever;" and the description of Herr Strauss is so droll that we must spare room for it:—

"Strauss has become a lion among the Bostonians, although he is like a lamb led to the slaughter while in the hands of the female members of the chorus." The little man is not allowed a moment's peace from his entrance to the Coliseum till his exit. Before his appearance on the stage he is obliged to secrete himself in a lobby to avoid being hustled about and introduced to hundreds of people whom he does not want to know, and who are desirous of meeting him simply to gratify their curiosity. The average Boston mind is not yet up to the standard of minding one's own business and leaving that of other people alone, and Herr Strauss is the latest victim of their peculiar fashion. No sooner does he leave the stage than he is pestered with a crowd of from ten to fifty blue-eyed maidens, who, autograph-book in hand, are endeavouring to wear out the poor man's patience and worry him into a passion by a continual urging that he may sign his name. The work is done willingly enough on his part. However, he signs with a grimace, and dismisses them with a long-drawn sigh. It is said by the Jenkinsons, who have watched him whereabouts, that

#### HE IS SOMEWHAT ADDICTED TO FLIRTATION,

and that whenever he is confident that the matter will not interfere with the peace of his domestic household, he seeks and embraces every opportunity for a quiet chat in the corner with some one of the many Yankee maidens who are dancing attendance upon the movements of the wiry little fellow. . . . Before Strauss all minor notabilities are forgotten, and if he really possesses that vanity which looks forth from his countenance and appears in his manners, he is evidently satisfied with his reception."

The above "elegant extracts," which might easily be multiplied indefinitely, are taken from the *New York Herald*. We are sorry that our space will not allow us to give also a magnificent "high-falutin'" description of the overture to *Guillaume Tell* from the same paper, which winds up by saying that "the Coliseum became for the nonce an unreasoning Pandemonium." We need scarcely say that not all the accounts of the festival are as absurd as that from which we have quoted; but we have selected the one in question because the reporter appears to have fully risen to the height of his subject, and produced articles worthy of the musical apotheosis of Humbug. Mr. Gilmore is evidently a worthy compatriot of the great Barnum.

### RICHARD WAGNER: HIS LIFE.

BY EDWARD DANNREUTHER.

(Continued from p. 96.)

"Natura lo fece e poi ruppe lo stampo."—*Ariosto*.

IN the four preceding articles I have attempted to sketch, as clearly and as distinctly as was possible within the space allotted, my notion of the dramatic ideal for which Wagner and we his disciples are striving. By way of introduction to the sixth and final article, which is to treat of the more important corollaries regarding matters of musical practice—corollaries that run side by side with, and are the necessary outcome of the master's theoretical conceptions, and which he has given vent to in various

separate essays, such as the "Bericht über eine in München zu errichtende deutsche Musikschule" and "Ueber das Dirlgiren"—I now propose to furnish a number of biographical facts which may serve as landmarks to the outward history of his artistic career. It must be confessed, however, after all is said and done, that neither an exposition of artistic theories nor any species of critical and æsthetical talk can finally settle a single vital point in art matters—the actual works of art must in the end be left to speak for themselves. Moreover, in the life of a man of abnormal receptive powers, the centre of gravity of whose existence must be looked for in the realms of thought rather than in the realms of action, biographical facts are far less significant and worthy of attention than they would be in the life of a man of the world, whose practical doings represent the sum total of his existence. The strivings more or less successful of a man of genius for the acquisition of the necessary *quantum* of daily bread and butter are of less than secondary importance. Yet it is always pleasant, and sometimes even useful, to know where, when, or how he bore the burden of professional work, though such knowledge cannot in any sense widen one's conception of the man's nature or of his exceptional powers. If ever a biography of Wagner be written it would be best done by himself, and on the scheme of Goethe's "Wahrheit und Dichtung," wherein all that appertains to the author's spiritual development is carried out in full, and personal details are but slightly sketched.

Wagner has become a European celebrity in spite of himself. I say in spite of himself advisedly, for to those who believe in him and his works there is nothing more humiliating than the fact that the interest excited by his name is not one which derives from his works, but rather from his personality. Outside of Germany his reputation rests, if the truth must be told, on his mistakes of policy. "*Il a les défauts de ses vertus*," as Madame de Staël, and George Sand after her, has it. Like most men of genius when they meddle in practical matters, he is apt to make a mountain of a molehill, and the scandal arising from a number of momentary exaggerations on his part, fostered as it has been by the attacks of a hostile press, is in reality the cause of his name being in everybody's mouth. His dramas, and especially the later ones, are unfortunately as yet in no danger of being too familiar out of Germany.

Apropos of the position of a man of genius in this world of mental distress and physical want, let me be allowed to translate some lines from the second volume of Arthur Schopenhauer's "Die Welt als Wille und Vorstellung":—"All great theoretical feats of whatever sort are achieved by means of so powerful, firm, and exclusive a concentration of their author's mind towards one particular object, that for the time being all the rest of the world disappears completely, and the one object becomes the sole reality to him. This great and forcible concentration, which is one of the special privileges of genius, is by no means rare even in the presence of ordinary things, and in the affairs of daily life; and under such a focus these latter are often enormously exaggerated, much as a flea takes elephantine proportions under the microscope. It is for this reason that highly-gifted persons are violently affected, rendered sad, gay, thoughtful, timid, angry, &c., by things which would not touch an ordinary mortal. For this reason also genius is wanting in *sobriety*, in the power of seeing in things, at least as far as our personal aims are concerned, nothing beyond what is contained in them. How much common sense, quiet composure, entire serenity and evenness of conduct a man of ordinary capacity



exhibits in comparison with a man of genius ! Yet it is the latter, so frequently sunk in dreams, or excited by passion, from whose restless anguish and pain immortal works spring forth. Genius stands almost invariably in an equivocal relation to the surrounding world, for its very strivings and doings are, as a rule, in opposition to and at war with the age. Men of mere talent always turn up at the proper time ; they are moved by the spirit of their age and called forth by its requirements ; they are able to satisfy these and no more ; they take their share in the course of contemporaneous development, or by their help some special science advances a step or two ; and they reap rewards and gain due applause. But to the next generation their works are no longer palatable, and must be replaced by others, which again in their turn do not last. Genius, on the contrary, flashes upon the times like a comet upon the planets' orbits, to the well-regulated and visible order of which its completely eccentric course is quite alien ; it cannot therefore chime in with the course of regular development of the age, but it throws its works out far ahead (as the *imperator* who devotes himself to death throws his spear among the enemy) where time alone can overtake them. Its relations to the men of talent whose career culminates in the meanwhile is well expressed in the words of the evangelist—' My time is not yet come, but your time is always ready.' (St. John vii. 6.)

But to begin with our biographical facts. I get them mainly from a little autobiographical sketch which appeared many years ago in the *Zeitung für die elegante Welt*, the editor of which, Laub, was a friend of Wagner's, and induced him to furnish the facts with a view to their being re-written for his journal. But Wagner's sketch struck him as being so bright and fresh that he chose to print it intact.

Wilhelm Richard Wagner was born 22nd. May, 1813, at Leipzig. His father, an *actuarius* of police, died six months after, and the widow was re-married to Ludwig Geyer, an actor, painter, and author of comedies, who also died early—when Richard was seven years of age. It had been his intention to bring up Richard as a painter, but the boy proved invincibly awkward at drawing ; so he did at pianoforte playing, in which, some months before Geyer's decease, he had a few lessons. The teacher caught him hammering at tunes from the overture to *Der Freischütz* with monstrous fingering in lieu of practising his exercises, and pronounced him a hopeless case, which dictum has since proved right enough, for Wagner continues to this day to torture the piano in a most abominable fashion.

The fact that he was *not* an "infant phenomenon" is nowise surprising if the strangely original nature of his gifts be considered. To my mind, sneers at the astonishing number of musical prodigies are perfectly legitimate ; let it only be borne in mind that he who sneers is wrong if he represents the faculties required for music as being of a lower order than those required for other arts. To account for the presence of so many prodigies it is sufficient to point out, besides the hunger of indigent parents and the vanity of wealthier ones, that no art has in the course of time become so petrified in its rules and forms of procedure as music ; and, moreover, that people are ready to hail any youth found capable of handling a few of these forms with some ease as a composer, whilst they would not dream of calling this or that boy a poet merely because he was able to make stanzas with the correct number of syllables in each line. It is neither easier nor more difficult to master all the means of expression in music than in any other art, only as regards music a very large proportion of the

public are still in a state of childhood ; they revel in sounds, leaving the sense to take care of itself.

Music, then, though he was enthusiastic about it, was but an accessory to Wagner's studies ; Greek, Latin, mythology, and ancient history being the main points at the Kreuz Schule of Dresden, which he attended with a view to the usual university career. He was given to poetising, sketched tragedies in Greek form, and passed muster in the school for a clever fellow, *in literis*. He learnt English so as to be able to read Shakespeare properly, and he translated bits in metre. He projected an immense tragedy, which he describes as a concoction made up of *Hamlet* and *King Lear*, on an absurdly grand scale. Forty-two men died in the course of it, and he was obliged to make a number of them return as ghosts, so as to keep the last acts sufficiently stocked with *dramatis personæ*. During two years this production occupied him ; he left Dresden while it was still progressing and returned to Leipzig, where, at the *Gewandhaus* concerts, he first received intense impressions from the instrumental works of Beethoven and Mozart ; and, in imitation of the former's *Egmont*, he attempted to add music to his play. When this play was at length discovered by his family to have led him to neglect his philological studies there was, as usual in such cases, a grand quarrel, followed by endless minor recriminations. But he was not to be stopped ; he wrote overtures for grand orchestra, a sonata, a quartett, &c. One overture, which he describes as the culminating point of his musical absurdities, was performed and ridiculed at the Leipzig Theatre. Whilst he was a student at the University of Leipzig he went through a strict course of contrapuntal studies with Theodor Weinlig, then cantor at the Thomas-schule, and an excellent musician, which laid a solid foundation for his musical future. Now he brought forth a considerable number of works, amongst which a symphony, an overture, and the libretto together with some musical numbers for a tragic opera, are mentioned. In 1833 he was at Würzburg, composing an opera in three acts, *Die Feen*, for which he had contrived a libretto after Gozzi's *Woman-Snake*. His next opera, *Das Liebesverbot*, after Shakespeare's *Measure for Measure*, was written while he was conductor at Magdeburg, and performed in 1836, after only twelve days' preparation, with *nil* for a result, as might have been expected. Soon after this the Magdeburg Theatre failed, and Wagner, penniless and encumbered with debts, after a visit to Berlin, where a fruitless hope of having his opera performed had led him, accepted the conductorship at a theatre at Königsberg. There, in 1836, he married, and composed an overture, "Rule, Britannia." In 1837, whilst conducting the theatre at Riga, he began sketching the five-act tragic opera, *Rienzi*, the first of his dramatic works which has gained acceptance in Germany and has been published. Its libretto, based on Bulwer's novel, is laid out on an immense scale so as to make it suitable for the very largest theatres only. With the music to two acts of it finished he started, without funds or friends, and without the smallest definite plan of action, for Paris. At Boulogne he made Meyerbeer's acquaintance, who, on seeing the score of *Rienzi*, furnished him with letters of introduction to the musical and theatrical notabilities of Paris. In consequence of these, things looked bright for a little time, but he soon found that to gain a hearing in Paris without the aid of influential friends on the spot (Meyerbeer did not stay there for any length of time during the two years of Wagner's sojourn) was an Herculean task, beyond the reach even of such indomitable energy as his. When things looked particularly black he took to writing articles for Schlesinger's *Gazette Musicale*, and making arrangements of operas—Halévy's *Reine de*

*Chypre*, Donizetti's *Favorita*, and the like, for the piano-forte and all manner of other instruments, the cornet-piston among the number. Some of the articles into which he threw a good deal of his personal experience, such as "Das Ende eines deutschen Musikers in Paris," or of his then paradoxical opinions and fantastic aspirations, as in "Eine Pilgerfahrt zu Beethoven," created a considerable sensation. About this time the text-book and music to *Der fliegende Holländer* was executed in the space of seven weeks. There is a story current about this opera, to the effect that it was written to the order of Monsieur Léon Pillet, director of the Grand Opéra, and was rejected on account of the miserable quality of the music, which may as well be set to rights. The fact is that Wagner for a long time was led to expect that he might receive an order to compose an opera, and he had, in this expectation, handed to Monsieur Pillet a sketch for *Der fliegende Holländer*. But Pillet procrastinated from month to month, until Wagner happened to be informed by a friend that his sketch had been put into the hands of a professional librettist. He then, not to be entirely swindled, thought it best to sell his versified rendering of the sketch outright, and to let a musician appointed by Pillet (called Dietsch) maltreat it at his discretion. In the meanwhile he pleased himself by setting it to music for his own private edification. Giving up all hopes of Paris, he sent the score of *Rienzi* to the Court Theatre at Dresden. It was accepted, performed with immense success in 1842, and Wagner, who had followed it to Dresden, found himself of a sudden the most popular man there, and the King of Saxony's Hofcapellmeister. On the 2nd of January, 1843, *Der fliegende Holländer* was produced at Dresden.

That part of Wagner's career which is of universal interest commences with *Der fliegende Holländer*, and it would be a delightful task, if one had the space, to trace through *Tannhäuser*, *Lohengrin*, *Die Meistersinger*, *Tristan und Isolde*, and *Der Ring des Nibelungen*, the gradual expanse of his artistic practice. Here a few dates must suffice. While engaged among the arduous duties of a principal conductorship, at Dresden, *Tannhäuser* was completed and performed in 1845. *Das Liebesmahl der Apostel*, a large Biblical scene for male voices and orchestra, and *Lohengrin* were finished in 1847; and before the revolution in 1849 the poem of *Die Meistersinger* (which was originally intended to form a sort of comical pendant to *Tannhäuser*) and of *Siegfrieds Tod* were written. The revolution, in which Wagner took active part with written and spoken addresses, put an end to his connection with Dresden; he fled, and found refuge at Zürich. During the next ten years he appeared before the public, if we except a few concerts which he conducted here and there—for instance, the eight concerts of the London Philharmonic Society, in the season of 1855—only as a writer on musical æsthetics. "Die Kunst und die Revolution," "Das Kunstwerk der Zukunft," and "Oper und Drama" appeared in 1849, 1850, and 1851, respectively. During his sojourn at Zürich also the poem of *Der Ring des Nibelungen*, consisting of *Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*—which, of all his works, is the most colossal in dimensions—was finished. He has since completed the scores of the three first parts of this tetralogy, and is now at work on the final act of the fourth. In 1857, also, the poem of *Tristan* was begun, and the music to it finished two years later, during his prolonged stay at Venice. Towards the end of 1859 he came to Paris, and in February, 1860, gave three concerts there. On the 13th of March, 1861, *Tannhäuser* was produced at the Grand Opéra, with a masterly translation by Edmond Roche, at the command of the emperor, and was hooted and whistled off the stage by the members of the Jockey

Club. In 1863 he appeared at Vienna, Prague, Leipzig, St. Petersburg, Moscow, Pesth, &c., conducting orchestral concerts with brilliant success; and in May, 1864, King Ludwig II. called him to Munich, where in 1865 *Tristan*, in 1868 *Die Meistersinger*, in 1869 *Das Rheingold*, in 1870 *Die Walküre* (the latter two without the composer's co-operation), were first performed. In August, 1870, he was married a second time, to Cosima von Bülow, *née* Liszt.

(To be continued.)

## THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(Organist of the Town Hall, Birmingham).

(Continued from p. 98.)

ST. AMBROSE, author of the grand old hymn *Te Deum Laudamus*, still used in so many of our churches, introduced the form of chant which bears his name, but no properly authenticated copy of the music can now be found; nor indeed of any of the music used by the primitive Christians. Instruments assisted their psalmody as early as the days of Constantine, for Eusebius in his Commentary on the 92nd Psalm writes, "When they" (the Christians) "are met, they act as the Psalm prescribes; first they confess their sins unto the Lord, secondly they sing to his name, not only with the voice, but upon an instrument of ten strings and upon the cithara."

It was to Pope Gregory I. that the British Church was indebted for the introduction of the Roman ritual, for he sent Austin the monk (the English Apostle), A.D. 596, to convert the Saxons and teach them church music. Afterwards John, Precentor of St. Peter's, Rome, was sent by Pope Agatho to teach the monks of Weremouth the art of singing, and the manner of performing the festival services, as practised at Rome throughout the year. At length a school for sacred music was founded at Canterbury, and from it masters were furnished to the rest of the island. The limits of time and space forbid even allusion to the changes in church music from this period of its introduction in England until that of the Reformation.

I must, however, mention that in the time of Palestrina (16th century) church music had become so unecclesiastical in character that the Pope had almost decided to banish it from the service of the church; even two hundred years previously the singers had so corrupted the plain song of the church, as to cause a bull to be issued from Avignon, A.D. 1322, to suppress their irreverent mode of singing.

At first after the Reformation, according to Burnet, the alterations in the old Roman ritual were so slight that there was no need of reprinting either the missals, breviaries, or other offices, "for a few rasures of the collects in which the Pope was prayed for, of Thomas à Becket's office, with some other deletions, made that the old books still did serve." (Hist. Ref., vol. i., p. 294.) Cranmer, alluding to the Litany which he had translated, says:—"But in my opinion the song that shall be made thereunto would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly, as be in the Mattins and Evensong, Venite, the hymns, Te Deum, Benedictus, Magnificat, Nunc Dimittis, and all the psalms and versicles, and in the Mass Gloria in Excelsis, Gloria Patri, the Credo, the Perfection, the Paternoster, and some of the Sanctus and Agnus. As concerning the *Salve festa dies*, the Latin note is, as I think, sober and distinct enough, wherefore I



have travelled to make the verses in English, and have put the Latin note unto the same. Nevertheless, those that be cunning in singing can make a much more solemn note thereto. I made them only for a proof, to see how English would do in a song."

In 1550 the whole cathedral service was set to musical notes and published by John Marbeck, organist of Windsor. In this work the plain song of the Romish Church is largely used, and the melody only is given.

The English Prayer Book was published in 1548, but the books were not furnished to the whole kingdom until 1549, on Whitsunday of which year it was first used in St. Paul's.

This Prayer Book begins at the Lord's Prayer, and contains the following injunctions respecting the reading of the lessons. "And (to the end the people may the better hear) in such places where they do sing there shall the lessons be sung in a plain tune, after the manner of distinct reading, and likewise the epistle and gospel."

The rites and ceremonies of the Romish Church, restored for a brief period under Queen Mary, had, on the accession of Queen Elizabeth, once more to give place to the reformed service.

This queen, herself a good musician, spared neither expense nor trouble to make the cathedral service as perfect as possible. All boys possessing good voices were impressed into the cathedral choirs; in her own Chapel Royal the musical establishment was on a grand scale, and on festival days not only the organ, but cornets, sackbuts, and other instruments were employed. It required all the firmness of the queen to maintain the music of the church in its high order, on account of the over-zealous attacks of the opponents of Popery. In 1570 Cartwright, one of these extreme people, as well as Field and Wilcox, two Puritan ministers, made an onset on cathedral music, which was repelled by the learned Hooker. In 1586 a pamphlet was published, "A request of all true Christians to the House of Parliament," which, among other things, prays—"That all cathedral churches may be put down where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

The invention of printing gave the reformers the means of disseminating those grand chorals which, in one form or another, are still sung in every church in Christendom. I know of nothing so noble in the whole range of psalmody as Luther's stirring tune, *Ein feste Burg*, and it is no slight testimony in its favour to know that after a lapse of 350 years it has still a place in every collection of good psalm tunes. There is no doubt that the English reformers were indebted to their Continental brethren for their psalmody, and our French neighbours appear to have been the first who published the 150 psalms in metre with appropriate tunes, and afterwards to have harmonised them. The tune so well known as the "Old Hundredth" was set to the 134th Psalm of the French version, and this was harmonised by Claude le Jeune (for which see examples). The melody is in the tenor, as was usual at that time, and it was in this manner the plain chant or *Canto fermo* of the Romish Church was treated, only the other three parts were much more florid in character. The entire version of the Psalter was not published in England till 1562, when it was tacked for the first time to the Common Prayer Book under this title: "The whole book of Psalmes collected into English metre by Thomas Stern-

hold, John Hopkins, and others, conferred with the Hebrue, with apt notes to sing them withall. Set forth and allowed to be song in all churches, of all the people together, before and after morning and evening prayer: as also before and after sermons and moreouer in private houses, &c. &c." The notes are in the lozenge form and without any bars. There are no harmonies, the clefs are principally tenor and alto, and the melodies are supposed to be foreign, and taken from Continental works of an earlier date. The first harmonised edition of psalm tunes was published in 1594, under the following title: "The whole Book of Psalmes with their wonted tunes as they are song in churches, composed into foure parts by nine sondry authors. Imprinted at London by T. Est, 1594." In these tunes the arrangement of the *Canto Fermo* of the Romish Church was followed, the tenor part taking the melody.

The most complete collection of psalm tunes published in the 17th century was that of Ravenscroft, which contained a melody for every one of the 150 psalms, many of them by the editor himself, of which a considerable number are still in use; we need only mention Windsor, St. David's, Southwell, and Canterbury, as well-known and popular tunes. No tunes in triple time occur in any of the French publications, and only five in Ravenscroft's collection.

After the Reformation, people thought that because their psalm-singing pleased themselves it must be acceptable to the Divinity (as no doubt, if from the heart, it was), and therefore practised it on all available occasions. Roger Ascham writes from Augsburg, May 14, 1551, of hearing three or four thousand singing in a church there at one time. Bishop Jewell writes, March 5, 1560, of the change in the people, which nothing promotes more than inviting them to sing psalms, and that sometimes six thousand people would be singing together at St. Paul's Cross.

Master Mace, in his "Musick's Monument," speaks with quaint rapture of the singing in York Cathedral at the time of the siege, A.D. 1644. "The church was cramming and squeezing full. In that church, before the sermon, the whole congregation always sang a psalm together with the quire and the organ; and you must also know that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost (as I am credibly informed) a thousand pounds. This organ, together with the choir, began the psalm; but when that vast conchording unity of the whole congregational chorus came thundering in (Oh! the unutterable ravishing soul's delight!) in the which I was so transported and wrapt up into high contemplation that there was no room left in my whole man, viz., body and spirit, for anything below divine and heavenly raptures."

From this account it does not appear that in England the organ was used, except to accompany the voices, while in A.D. 1580 we find that in the German Lutheran churches at each stave the organist made a kind of response to the singing, often very beautiful, and corresponding to the interludes of the present day. A few years ago at Haarlem I found the old practice still in vogue. Dr. Lightfoot, in his account of the Temple service, writes—"That the singers when singing the psalms divided every one of them into three parts, and between each of these made a large pause. At these intermissions the trumpets sounded and the people worshipped; and the trumpets were never joined with the choir in concert, but sounded only when the choir was silent." I would suggest that perhaps the custom of the German churches originated in this ancient Jewish form, and that from the same source also have sprung the interludes of our own

day. By a reference to the score of "Eli," it will be seen that in No. 5 Costa has made use of the trumpets in the way Dr. Lightfoot describes, and the Hebrew ritual is very closely followed out in some minor particulars to which I have not adverted.

I will close this part of my subject by merely saying that the revolution had a most depressing effect on church music. The cathedral service was suppressed in 1643, the church books destroyed, and only unisonous psalmody allowed; organs were taken down and organists and choir men turned adrift. So "Church Music as it was" having ceased to exist, we must leave it, and consider "Church Music as it is."

The end of the 17th and the beginning of the 18th centuries saw compilers of hymn-books and dabbles in psalm tunes very active. A very curious collection of the old tunes by Daniel Purcell which I had, revealed the interesting fact that interludes on the organ between each line of the psalm or hymn were in vogue, and were as unlike the tune as possible. When things righted themselves after the chaos I have described, organs were soon erected in all places of worship where there were lovers of music who desired to have the praise of God conducted decently and in order. We must here except the Church of Scotland, which till quite recently has kept its doors rigidly closed against the entrance of the "kist o'whistles."

The fashion in church music half a century ago was florid ornamentation. That good old tune "York" is scarcely recognisable in the example, yet it is an exact copy of the version given in a tune-book of that period; and had we not some good books of a more ancient date to refer to, the plain old noble *Canto fermo* of the Reformed Church would have been entirely lost. Hearing of such a careless state of things makes one ask, What were the cathedrals doing? Did they not act as sentinels, and sound an alarm on the first approach of turns, shakes, quavers, semiquavers, and triple time, these enemies of good taste and right principle so far as psalm tunes are concerned? Alas, no! cathedrals have not done their duty in accordance with either their position or their privileges. With their immense advantages of daily practice, fixed stipends regularly paid, some of the best talent in the kingdom as organists, minor canons and precentors of musical cultivation, and the holy influence of the place, we have a right to expect a service of praise as near perfection as human effort can make it, and we are completely disappointed when we put our theories to a practical test.

I write now of what I know. The chanting in our own times has followed, and in some places does still follow, the old traditional mode. Three syllables, no matter what the sense, left to be sung to the last three notes of the first part of the chant, and five to the last five notes of the second part. For instance, in a recently published Choral Manual we see—

"My soul doth magni- | -fy the Lord :  
The lowly- | -ness of His hand- | -maiden."

instead of—

"My soul doth | magnify the | Lord :  
The | lowliness of His hand- | -maiden."

The grand old services are sung without much feeling; as the anthems are more showy, they generally meet with better treatment, owing to which they attract the laity; but to go expecting to hear a tasteful and finished performance of the music is to make a great mistake. Neither organist nor choir are paid as they should be to admit of proper rehearsals; the daily routine becomes mechanical, and the want of interest thus engendered sadly affects the music.

It is no secret also that the interference of an official

called a precentor, who is the head of the musical part of the service and generally an amateur minor canon, has in some cathedrals a most prejudicial effect.

When I knew the ancient city of Carlisle, the fees of the higher dignitaries had risen with the value of money, but the choir men had only a miserable £20 per annum doled out. To make them contented with this, one half the choir attended daily service one week, the other half the next, and so on, with the exception of each Saturday morning, when all were obliged to be present in order to practise during divine service the anthem for the grand display on the next day, as that was the only opportunity they had of rehearsing. All this applies more or less to every cathedral in the kingdom.

(To be continued.)

### THE NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

WHEN, some six months since, the arrangements for the musical competitions, which it was proposed to hold at the Crystal Palace, were first published, we called the attention of our readers to them, and expressed our opinion as to the good service which such gatherings were likely to render to the cause of music in this country. Though the plans, as at first announced, underwent some important modifications, the general outline laid down was adhered to; and it is now our business to record the result.

And first we have to express our regret that in so many of the classes there was no competition at all. For two of the classes (cathedral choirs and glee societies of one voice to a part) there was not a single entry. We are inclined to attribute this to the fact that the prizes offered in these classes were disproportionately small. While the solo singers were offered a prize of thirty pounds, that for the glee societies was only twenty-five pounds, or probably five pounds to each member. Again, the fact of there being only one entry for Class 3 (the societies of men's voices) may be accounted for by the scarcity of such societies in this country. But it is more difficult to understand why the competitions for military bands not exceeding forty performers, and for volunteer bands, and especially for the "Challenge Prize" of the value of £1,000, should in each case have resulted in a "walk over." Probably the novelty of the experiment deterred many of our bands and choirs from entering the lists; and if, as we surmise, such was the reason, it is only to be expected that next year's meetings will show much more numerous entries.

It was an excellent idea of the managers to allow each class of competitors to select its own umpires. By so doing, every possible ground of complaint as to the justness of the verdict was removed; for, proverbially sensitive (not to say touchy) as musical people are, they could not reasonably object to the decision of judges whom they themselves had chosen.

The meetings commenced with the private preliminary hearing of the solo singers. The large number of entries made it absolutely necessary to "weed" the ranks first, as it would have been obviously impossible to hear on the same afternoon two competitions with from fifteen to twenty candidates in each. Knowing, from bitter experience, that it is mostly the least competent who have the highest opinion of themselves, we shudder as we imagine what those unfortunate umpires must have had to endure at the preliminary hearings.

After the selection had been made of the best sopranos and tenors, the actual competition commenced on Thursday, June 27th. The sopranos were first tried, the judges whom they had chosen being Signor Arditi, Sir J. Benedict,



and Sir W. Sterndale Bennett. Six ladies sang, all of whom acquitted themselves creditably. Our space will not allow us to specify either their names or the pieces which they performed; we must content ourselves with saying that the prize was awarded to Miss Anna Williams, who gave the great air from *Elijah*, "Hear ye, Israel," so excellently as fully to justify the decision of the umpires. For the competition of tenors, which succeeded, Mr. Arthur Sullivan replaced Signor Arditì on the judgment seat. The gentlemen, it must be confessed, made on the whole a poor exhibition. Five sang, and the successful candidate, Mr. Dudley Thomas, is the only one in whose favour much can be said.

After a preliminary hearing, on the Friday, of the contraltos and basses, the competitions in these classes took place on Saturday, June 29th. The contraltos sang first, the umpires being Signor Arditì, Mr. J. Barnby, and Dr. Wyld. Four ladies sang, and a very close contest took place between Miss Hancock and Miss Emrick, so close, indeed, that the judges had evidently some difficulty in deciding between them. Eventually, however, Miss Hancock was declared the winner. The competition of the basses, six in number, followed, the judges being Signor Arditì, Sir W. Sterndale Bennett, and Mr. A. Sullivan; and the average of merit was far superior to that of the tenors on the previous Thursday. The choice ultimately lay between two Royal Academy students, Mr. Pope and Mr. Wadmore, who ought hardly to have been matched against one another, as the former has a deep bass, and the latter a high baritone voice. The prize was awarded to Mr. Wadmore, and Mr. Pope received "honourable mention."

The next day of these meetings, Tuesday, July 2nd, presented a feature of special interest in the competition of Class 2 (choral societies not exceeding 200 performers). For the prize of £100 offered to this class, there were three entries, the Brixton Choral Society (conducted by Mr. Lemare), the South London Choral Association (conducted by Mr. Venables), and the Tonic Sol-fa Association Choir (conducted by Mr. Proudman). While fully concurring in the decision of the judges (Sir J. Benedict, Mr. J. Barnby, and Mr. A. Sullivan), which was in favour of the last-named choir, and especially commending the purity of tone and accuracy of intonation they displayed in Mendelssohn's unaccompanied eight-part chorus, "Judge me, O God," we must express our opinion that it seems to us hardly fair to make a selection from a much larger choir, so as to obtain 200 picked voices to contend with other societies which were *bonâ fide* of the size intended to be included in this class; and we think our Sol-fa friends ought to have competed for the challenge prize instead. Apart, however, from this question, we have nothing but praise for the admirable manner in which they sang. The other two societies also sang very well, and were by no means ingloriously defeated. In the two other classes which were heard on this day there was no competition, only one entry having been made in each case. The duty of the judges therefore was simply to decide whether the excellence shown was such as to justify the award of the prize at all. The classes we refer to were the sixth—military bands not exceeding forty performers; and the seventh—bands of volunteer regiments. In the former class the umpires were Sir J. Benedict, Mr. F. Godfrey, and Signor Randegger, and the band which played was that of the Royal Engineers, conducted by Herr Sawerthal; and the volunteer band was that of the St. George's Rifles, conducted by Mr. Phasey, the judges being Sir J. Benedict, Mr. W. G. Cusins, and Dr. Rimbault. In each case a prize of £50 was given.

Thursday, July 4th, was the last, and in some respects

the most interesting day of the competitions. In Class 3 (choral societies for men's voices) the Bristol Choral Union, conducted by Mr. Alfred Stone, was first heard, there being no other candidates, by Messrs. J. L. Hatton, H. Leslie, and Henry Smart. The choir achieved great success by their finished performance of the lovely chorus from Mendelssohn's *Edipus*, "Thou comest here to a land, O friend," and Schubert's "Gondolier's Serenade." Next followed a contest in Class 6A (military bands) the judges being Sir J. Benedict and Messrs. J. L. Hatton and Arthur Sullivan. The rival bands were those of the 2nd Battalion of the Rifle Brigade and the 33rd regiment. The latter (conducted by Mr. Basquitt) was adjudged victorious, a decision which seemed to cause no little surprise. What should have been the great event of the meeting, the competition for the challenge prize, followed. For this, as we have already mentioned, there was only one entry, the South Wales Choral Union, conducted by Mr. Griffith Jones, "Caradog," whatever that may mean. It is certainly a matter of surprise that no other of the large choral societies in the country should have entered for this prize. Where were the Sacred Harmonic Society, the National Choral Society, or Mr. Barnby's admirable choir, not to mention the Birmingham, Bradford, or Manchester societies? We must, however, speak of things as they were, and heartily congratulate the Welshmen on the success they so deservedly obtained. Those who know anything of the choral singing of the Principality, will not need to be told of the amazing spirit and energy with which Welshmen sing, nor of the pure, resonant, and brilliant quality of their voices. It was no slight undertaking to bring up some 500 performers, mostly miners and artisans, from Wales; but the patriotic feeling which so strongly characterises the people overcame every obstacle, and the choir have had the honour of carrying back with them the great prize. We venture to predict that next year they will not be allowed quietly to retain possession of it without "showing fight;" and we have no hesitation in saying that it must be a very good choir that can wrest the trophy from them.

The proceedings of the first series of these meetings were brought to a close on Saturday, the 6th ult., by a grand concert, in which all the successful competitors took part; but for the details of which we cannot spare room; after which the prizes were distributed to the successful candidates by the Duke of Edinburgh. The Report which was addressed to his Royal Highness is worth giving in full, as offering a succinct account of the objects and aims of these meetings. It was as follows:—

"The prizes your Royal Highness has graciously condescended to distribute to-day are given by the Directors of the Crystal Palace Company, for the purpose of encouraging excellence in the performance of high-class music.

"This object is found embodied in the undertaking known as the National Music Meetings, which consist of a series of public competitive performances, open to all comers, and intended to take place annually. The plan was originally proposed to the Directors by Mr. Willert Beale, and that gentleman has been associated with the officers of the Company in its practical realisation.

"The Directors of the Crystal Palace Company believe that these trials of skill do good service to Art; will tend to elevate the standard of taste by a means familiar and always attractive to the public; and will establish a test of merit such as did not hitherto exist. By preparing for these Annual Competitions, competitors will improve their musical acquirements to the fullest extent, while those who come to hear the trials will have the advantage of comparing their opinions with those of the judges who

are to make the awards; thus both competitors and hearers derive benefit from the competitive performances. Moreover, the best music being selected to be prepared for trial, a practical knowledge of the compositions of the greatest masters is acquired by all who enter the lists, whether they win prizes or not.

"With firm faith in the utility of our plan we have ventured to lay it before your Royal Highness, well knowing the interest your Royal Highness generously takes in all measures having any tendency to advance the cause of music in England.

"As far as it has gone, the undertaking promises to lead to good results. As the object of the National Music Meetings has become better known and understood, it has elicited the unanimous approval of those who have examined its details, and has obtained the support of a very large majority of the greatest living musical authorities in this country, who have further given the undertaking their co-operation and countenance by acting as Judges of the Competitions. To these gentlemen, whose names will be found in the statement appended to this Report, the Directors beg leave herewith to tender their sincere thanks. The confidence already reposed in the undertaking cannot fail to be still further extended. In the meetings of 1873 the Directors hope to enlarge the basis of their scheme, and to embrace circles and interests at present untouched, as well as to introduce improvements in the plan of operations, through the experience gained at the meetings just concluded. The National Music Meetings have already brought forward four new singers, who were a few days ago comparatively unknown, but whose merits are now generally recognised. They have also been the means of bringing choirs from Bristol and from South Wales, and of giving some four or five hundred singers in the last-named musical part of the kingdom, an opportunity of displaying their fresh and vigorous voices in a new and untried locality. The impulse which may thus be given to music in remote districts of the country, and through it to culture and refinement in the best sense of the word, is, though an indirect, by no means an unimportant or undesirable result to be anticipated from the National Music Meetings.

"In the second class of Choral Competitions, the Tonic Sol-fa Association Choir, the Brixton Choral Society, and the South London Choral Association have well maintained the reputation of the Choral bodies of the metropolis.

"The Diplomas for Sight-singing and general musical proficiency have elicited much talent. By the Brixton Choral Society, and the Bristol Choral Union, pieces of music, composed by Mr. Henry Smart and Mr. Joseph Barnby specially for the occasion, were read at first sight with an ease and correctness highly praiseworthy. Other candidates for Diplomas, also evinced great facility in singing at sight, as well as a creditable knowledge of harmony.

"The competitions of Military and Volunteer Bands, though not so full as we should hope them to be in 1873, have been close and well-sustained, and have elicited the commendation of the Judges.

"If the anticipations of the Directors are correct, the establishment of the National Music Meetings is likely to mark an epoch in the progress of music in England, a cause to which the Crystal Palace Company has already devoted some of its best and most earnest efforts. The presence of your Royal Highness here to-day is at once a sign of the worth of the movement and a great encouragement to future efforts, and in the name of the Directors of the Company, I beg humbly to thank you for your kind condescension.

"July 6th.

THOMAS HUGHES, *Chairman.*"

We must in conclusion congratulate the directors of these meetings, and Mr. Willert Beale the first proposer of them, on the general success which has attended them. That such gatherings must do good there can be no dispute; and we hope and believe that the meeting of 1873 will be even more fruitful in results than that now brought to a close.

#### THE COLLECTION OF ANCIENT MUSICAL INSTRUMENTS AT THE SOUTH KENSINGTON MUSEUM.

AN exhibition of no ordinary interest to musicians is at present to be seen at South Kensington. The happy idea occurred to the members of the committee of the Science and Art Department of the Museum that, as musical instruments were among the special features of the International Exhibition for this year, it would be an appropriate occasion to furnish an opportunity of instructive comparison by procuring the loan of as many old instruments as possible, and exhibiting them for public inspection. Their efforts have been crowned with complete success. Never, probably, has so large a collection of musical antiquities been brought together under one roof; and the student, after having acquainted himself at the International with the most recent improvements in the manufacture of musical instruments, has only to cross the road to find himself face to face with the past. Anything like an exhaustive description of the contents of this most curious collection would far exceed our limits; for details we must refer our readers to the interesting and well-arranged catalogue, contenting ourselves now with a brief notice of some of its principal features.

The first class consists of stringed instruments provided with a key-board—the piano and its various predecessors. Among these are to be seen numerous specimens of the spinet, virginals, clavichord, and the different varieties of the harpsichord, clavicembalo, clavecin, &c. Here is Handel's own harpsichord, made by Andreas Ruckers, of Antwerp, in 1651, and presented to the South Kensington Museum by Messrs. Broadwood. Here, too, can be compared one of the latest harpsichords (made by Kirkman in 1798) with one of the earliest pianos in England, made in 1776, and lent by Mr. Charles Salaman. Some of these old instruments are most elaborately ornamented. Especially noticeable in this respect is an Italian spinet made by Rossi, of Milan, in 1577, the keys of which are decorated in the most lavish manner with jasper, agate, and other stones, and which is set with lapis-lazuli, pearls, garnets, &c. Many others have mythological and emblematic paintings on the cases, and it would seem as if far more attention was given to externals than is usually paid at the present day.

The exhibition is singularly rich in instruments of the second class—stringed instruments played with a bow. Here the amateur of the violin can feast his eyes on the choicest specimens of the workmanship of the Amatis, Stradivarius, and Guarnerius—not to mention such *diu minores* as Maggini, Gaspar di Salo, Stainer, Barak Norman, and others. There is a curious specimen of the old Welsh "*Crwth*"—one of the predecessors of the violin. The different varieties of the viola, too, are highly interesting. Numerous examples are to be seen of the Viola da Gamba and the Viola d'Amore, for both of which Bach wrote so frequently in his scores. The former has been now superseded by the violoncello—indeed some of the instruments exhibited have been converted into violoncellos, and fitted with four strings instead of six. The viola d'amore, which was fitted with seven strings of catgut, and had seven "sympathetic" strings of thin steel



wire underneath, is now almost obsolete. The latest instance of its employment was, we believe, by Meyerbeer, in the *obligato* to Raoul's romance in the first act of the *Huguenots*, written for M. Urhan, but now usually performed on an ordinary viola.

Class 3 comprises harps, lutes, guitars, &c., and contains a number of instruments now entirely disused. Besides specimens of the old Irish and Welsh harps, examples are to be seen of the various members of the lute family, such as the lute proper, the theorbo, and the arch-lute, all of which instruments were in use as late as the time of Handel, and are to be found in his scores. Different varieties of the guitar, mandoline, and cither are to be seen, and also the dulcimer, psaltery, and other instruments the names of which will probably convey no definite impressions to the minds of our readers.

Coming now to the wind instruments, which form Classes 4 and 5, we find several old trumpets which give rise to interesting speculation. Their shape is different from that of the modern instrument, being longer, and it seems to us with a smaller mouthpiece. Was it on such instruments as these that the solo passages, now considered impracticable, which are to be found in Handel's, and even more in Bach's works, were played? We should like to bring the question to a practical solution, by giving Mr. Harper one of these old instruments, and setting before him the first trumpet part of Bach's mass in B minor! There are also to be seen in this collection examples of the "Cornetto"—another instrument often used by Bach, which was made of wood and covered with leather, after the manner of the more modern serpent. The different varieties of the flute are shown, such as the old "flûte-à-bec," which was played with a mouthpiece at the end, like the flageolet; also tenor and bass flutes. Among reed instruments are a curious "fagottino," or small bassoon, and two examples of the old "Oboe da Caccia"—another of Bach's favourite instruments, and the predecessor of the Cor Anglais. Several curious old organs—all small—are shown in Class 6, which also contains a "Regal," with vibrating reeds of metal instead of pipes, probably the earliest known example of an instrument of the harmonium class.

On the large collection of Oriental instruments also on view at the Museum we need not dwell, as they are of more interest to the ethnologist than the musician. It will be seen from our brief notice that the exhibition is of no ordinary importance and instructiveness, and we advise all our readers who have the opportunity to pay it a visit. We must not omit to mention that the catalogue has prefixed to it a very interesting introduction by Mr. Carl Engel, the well-known musical antiquarian (who is also a large contributor to the exhibition), giving an account of the principal existing collections of ancient instruments.

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, July, 1872.

It is already a difficult task to write about musical events, and to give more than a simple *resumé* of facts and dates, it will easily be understood that every possibility of giving a report vanishes, if facts and dates are wanting. In this predicament we find ourselves to-day, and declare, at the beginning of our letter, that we have nothing to report, and leave it to the good-will of our readers whether or not they deem the following lines worthy of a glance.

We intend to-day to let our readers have, for once, a look into the secret mental workshop of a musical reporter; and since we cannot work to-day in this workshop, to give them an explanation of the style, manner, and nature of the work.

To be able to write critically about a musical work it is necessary that the work be presented to the reviewer in the clearest possible way, and then again, that he, for his part, must be able to give clear expression to the impression he has received. The second condition considerably surpasses in difficulty the first, but nevertheless the first also presents unusual difficulties.

Taking it for granted that, at the first performance of a new musical work, everything is prepared in such a way that the listener may, undisturbed, form a just idea of it, we find here already, in the conscientious listening, a task which presupposes, besides an ideal degree of acuteness of the musical ear, a never-ceasing attention and an astonishing power of memory. Every other fine art produces forms quite complete, and gives ample time to whoever enjoys it to take in the whole in its details, in the connection of these details, or the total impression, to recapitulate points which the first impression left undecided, to try the proportion of a part to the whole, and the converse, repeatedly. By this means he simplifies his comprehension of the work without requiring the aid of memory. The object always remains present, never disappears from the person enjoying it as long as he wishes to study it.

Quite differently a musical work presents itself. Only a little, quite diminutive part by itself—that is to say, as far as its mental contents are concerned, quite an unimportant fraction of the whole—can, at a given moment, be heard. This fraction has meaning only through its connection with fractions that have preceded, or that follow it. These fragments form themselves, by degrees, into larger parts and movements, of which the hearer can only get a total impression of the whole at the end, provided that he has heard everything distinctly, and by means of his memory can receive and retain it connectedly. Here there is no resting, no possibility of a recapitulation. Within a certain time the harmonies sound, tone after tone, the total result of which must be obtained before we can speak of an impression. Whilst Lessing says, of a work of art in painting, "On the first look the greatest effect depends," Lazarus quotes, "The composition of the musician every listener must again compose, in the literal meaning of the word compose (to put together), and recall with the help of his memory."

Another and no trifling difficulty in appreciating a work appears, if with music other arts are joined, as, e.g. in the opera, where poetry in the words, art of painting in the scenery, acting and pantomime, are often employed all at the same time, whilst our mind cannot possibly take in all these different impressions all at once, but must turn from one to the other; and for this reason at a first hearing cannot possibly obtain a clear appreciation of the whole.

It is different if one hears the same work repeatedly. In that case the gaps are filled up, just as by the reading of a musical work the means are given to the musician to have the whole before his mind. From this we come to the conclusion, that a conscientious reporter is only enabled to express an opinion on a new musical work if he has been present at the rehearsals which preceded the performance, or has made himself intimately acquainted with the score, or better still, if he has done both.

By far the greatest difficulty appears in the attempt to reproduce in words the impression received, and such an exposition must always be imperfect, since language

possesses for a great number of impressions and sensations no expression at all. The degree or the manner of emotion or agitation of the mind in which we are placed through listening to music we cannot give precisely. We can only, quite in a general way, give expression to our satisfaction, or the reverse. Phrases—such as, for instance, "The work has made a very powerful impression," show in their undecided, unclear form how little we can describe the deep and peculiar delight which we experience. Everybody will admit that the intelligent, sensible listener to the ninth Symphony of Beethoven, an oratorio by Handel or Bach, or an opera by Mozart, will receive a "great impression." But even with compositions of the same character this so-called "great impression" will be of infinitely various kinds, for a more accurate definition of which the language possesses no words.

The writer on music will always be compelled to keep back a great surplus of ideas, thoughts, impressions, and sensations with respect to a work of art, which he is not able to express by words. This deficiency he has in common with other writers about art, but the objects of poetry, painting, or sculpture are nearly always taken from life, even if idealised. They are founded on some object or another, and if their peculiarities can only with difficulty, or not exhaustively, be given in words, the leading idea can be exactly represented—if it be only in dry words. Even of the work of an architect an idea, if only a faint one, might be given to an intelligent, attentive reader by giving the exact measurements and accurate description of the ornaments. Of course, such an idea would not be equal to the impression of a drawing of the building. But poetical, pictorial, or sculptural works have something to take hold of, something to comprehend, because they have an object, or—as in lyric poetry—human sentiments as a foundation.

Music, on the other hand, is a thing by itself—not to be expressed in words, which, it is true, can be felt by everybody, but cannot be expressed by anybody. Everybody feels the beauty of the tone of a horn, but who could describe this sound to somebody who had never heard a horn?

For all this, we find a fully developed music literature amongst all nations of the civilised world. This is only possible, because one writes for musically well-educated readers, amongst whom the writer may hope to find an intelligent appreciation of his descriptions, which he himself considers insufficient. The higher the writer estimates the understanding of his readers, the more free and less constrained, we might almost say the more unfettered, will be his expression. Even in every-day life we often speak in short, broken sentences, which perhaps only express correctly and precisely half or one-third of what we intend to say, if we are amongst hearers of whose power of thinking and quick perception we are convinced, and who will understand our *demi-mot*.

Only because we have a very high opinion of the musical intelligence of our readers we can write for them. For this reason we can and may hope that they will excuse what is incomplete in our reports from the nature of the art about which we write, and that they will not accuse us of want of knowledge and inaccuracy of expression, where, in the reproduction of an impression, a description of the work in general can only be approximately given in general, vague words.

#### MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, July 12, 1872.

VIENNA looks now like London in September—no opera, no concert—travellers armed with red books running

through the streets, and beerhouses filled with thirsty people. Barbarous organs look for houses where the windows are not yet closed with curtains, to begin their horrid noise, playing energetically the "Wacht am Rhein," and the corners of cross-roads are overloaded with advertisements in all colours, inviting peaceable citizens to Gartenfeste with three and more musical bands. The opera closed with *Rienzi*, to begin probably with the same opera. It was the only opera by Wagner which was represented during his presence in Vienna: a very singular choice. Did they fear a bad representation of *Lohengrin*, *Meistersinger*, to call out a malediction of Wagner the very sensible man? It will be wisely done by the direction to look out in the meantime for some new opera—new, at least, for Vienna—or reproductions of old operas never given in the new house, as, for instance, *Oberon*, *Vestalin*, *Idomeneo*, *Così fan tutti*, *Templer und Jüdin*, *Fessonda*, *Barbier von Sevilla*, and many others. The last season brought out but one new opera, *Feramors*, which could not satisfy the public, being withdrawn therefore after the second evening.

The Theatre an der Wien is again open for its proper company, the French actors having brought their representations to a close on the 10th of July. The operettas interested the visitors, giving them an opportunity of exercising their critical powers in comparing the French and German representations of the same operettas of Offenbach. The best actors and singers may be named Messrs. Christian, Juteau, and Madame Metz-Ferrari. A new opera bouffe, *Les Turcs*, music by Hervé, made no particular impression.

The little Strampfer Theater finished with Rossini's *Moses*, Signori Milesi, Bertolasi, Patierno straining their lungs in a murderous manner, Signora Fossa as Anaide being a "diva" *en miniature*.

The Carl Theatre has changed its director; Ascher, the tall man from Berlin, is gone to become a Verwaltungsrath, or something similar, and Herr Franz Jauner, the gallant tenor, has taken his place. As he is himself a good singer, and known as a man of good taste, he will probably cultivate by-and-by a better class of operetta, and become a favourite of his native town.

The Conservatoire has announced its public examinations, one being also a dramatic representation, for which purpose the platform of the orchestra has been changed into a very nice stage *in nuce*. The Museum in the same house is now open for visitors. It is the jewel-box of the Gesellschaft der Musikfreunde, representing collections of all sorts. There is a collection of old instruments—as barytons (viola Bardona) back to the year 1660, viole d'amore, Morocco and Turkish fiddles, lutes, theorben, mandoren, mandolines, all sorts of flutes, oboe d'amore, dulcian, zinken, trumpets, back to the year 1598, Turkish kettledrums and tambourines. Further—a collection of medals, among which the large golden medal presented by Louis XVIII. to Beethoven for a copy of his mass; a collection of busts—Beethoven by Dietrich, Mozart, Haydn, Gluck, Wagner, and Liszt, in bas-relief; the mask of Beethoven made in the year 1812, one of the last copies of Dietrich; a gallery of portraits in oil of eminent composers and musical literary men of Austria; a large collection of autograph letters of Baini, Beethoven (117 letters), Berlioz, Boieldieu, Cherubini, Fétis, Gerber, Haydn (Joseph and Michael), Otto Jahn, Kiesewetter (39), Liszt, Marx, Mendelssohn, Meyerbeer, Mosel (50), Mozart, Nardini, Schubert, Spontini, Telemann, C. M. v. Weber, Zelter; compositions in the original handwriting (nearly 800) by Astorga, S. Bach, Beethoven, Emperor Carl VI., Chopin, Forkel, J. J. Fux, Gluck, Handel, Hasse, Haydn, Kirmberger, Emperor Leopold I., Ant. Lotti, Marpur,



Mattheson, Mendelssohn, Mercadante, Mozart, Murlos, Neukomm, Pacini, Paer, Paisiello, Porpora, J. Fr. Reichard, Righini, Rossini, Archduke Rudolph, Sacchini, Salieri, Scarlatti, Schubart, Schubert, Schumann, Teleman, C. M. v. Weber, Clara Wieck, Zelter, Ziani, Zingarelli, and Zumsteeg. Moreover, a collection of one thousand portraits in engravings, lithographs, wood-engravings, and freehand drawings of all sizes; the famous Schubert collection by Witteczek-Spaun; the famous old editions of Tincter (1790), Gafor, Virdung, Hans Judenkunig (Wien, 1523), Zarlino, Ammerbach, Kircher, down to Mattheson, Gernert, and others.

Now come and see and do the same at home.

## Reviews.

*Vierte Grosses Trio, für Piano, Violine, und Violoncell, von JOACHIM RAFF. Op. 158. Leipzig & Weimar: R. Seitz.*  
*"La Cicerella," Nouveau Carnaval pour le Piano, par JOACHIM RAFF. Op. 165. Leipzig: C. F. W. Siegel.*  
*Fantasie-Sonate für das Pianoforte, von JOACHIM RAFF. Op. 168. Leipzig: C. F. W. Siegel.*  
*Romance pour le Piano, par JOACHIM RAFF. Op. 169. No. 1. Leipzig: C. F. W. Siegel.*  
*Valse brillante pour le Piano, par JOACHIM RAFF. Op. 169. No. 2. Leipzig: C. F. W. Siegel.*  
*La Polka Glissante. Caprice pour le Piano, par JOACHIM RAFF. Op. 170. Leipzig: C. F. W. Siegel.*

THESE recent compositions of one of the leading musicians of the New German School present several points of interest. A writer whose published works when he has only attained the age of fifty already reach Op. 170, must at least be credited with considerable industry. And a careful examination of these pieces convinces us that Herr Raff has many other claims to attention beyond mere activity in production. Both his strength and his weakness come clearly to light in the works here before us. And we should say that his weak points are, first, that there is a want of sufficient self-criticism about him. He is too ready to take the first idea, beautiful or otherwise, which may happen to present itself for treatment; and, secondly, he suffers at times from an aggravated attack of the disease with which so many of his school are affected—diffuseness. But on the other hand, we must credit him with decided originality of idea, a thorough acquaintance with classical forms, and great mastery of the technicalities of the piano. We will briefly notice the different works before us, and try to assist our readers to form some idea of their merits.

The Pianoforte Trio which heads the list is to our thinking the least satisfactory, as it is also the most ambitious of the series. The first *allegro* (in D major) commences with a broad subject given out by the violoncello in the bass, after a manner which somewhat recalls the opening of Beethoven's grand Rasumouffsky Quartett in F. The exposition of this movement is decidedly interesting, and excites expectations which, unhappily, are subsequently doomed to disappointment. On arriving at the second subject the time changes from 12-8 to 9-8, and these two rhythms henceforth alternate—sometimes at only a bar's distance—in a way that produces, to our mind at least, a singularly undecided and unsatisfactory impression. Herr Raff would possibly adduce the authority of Beethoven (*Adagio* of the Choral Symphony) for this change of time; but such an innovation must be judged in each case by its own effect; and while in Beethoven the two subjects are kept so distinct that there is no confusion arising from their alternation, the exact opposite is the case in this Trio. In other respects the movement is well written, and is on the whole the most successful portion of the work. The succeeding *schërzo* in D minor affords a striking example of both of the faults we have named above; the principal subject is thoroughly uninteresting, and the developments not only very laboured, but far too much elaborated. Had the themes been good in themselves, their so frequent recurrence might have been at least tolerated; but we have here fourteen pages of a movement not one single bar of which touches our feelings or excites a wish to hear it again. The *Andante quasi Larghetto*, in F sharp minor, begins well, but the music is again ruined by its fatal prolixity. It contains many points of interest, but becomes very tedious before its close. The final *allegro*, in D minor and major, must, we fear, be described as "much ado about nothing." There is plenty of bustle and activity in it, but it is what we have heard described as "music made by the

yard." As in the *schërzo*, the subjects are original, but not interesting. Herr Raff seems to have put on paper the first series of notes which occurred to him, and proceeded to treat them according to the regular pattern. It is not in this way that the works which will be immortal are produced. True we find at rare intervals a Mozart who can strike off an undying masterpiece at the white heat of genius; but Herr Raff has not Mozart's spontaneity of invention, and he would undoubtedly write much better did he follow the example of Beethoven and Mendelssohn, who touched and retouched every work that came from their pen, till it was so highly finished that one can hardly find a bar in which an improvement could be suggested.

Far finer than the Trio is the "Fantasie-Sonate," Op. 168, which we consider decidedly the best of these new works. It is in the key of D minor, in three movements, which follow one another without break. After a page of somewhat incoherent prelude, the principal subject, founded on a theme of merely three notes, is introduced with an accompaniment of broken chords for both hands. This leads in due course to a charming *cantabile* phrase in F major, first given to the right hand with simple harmonies, and subsequently repeated in the tenor, with semiquaver passages above. A very brilliant *bravura* passage brings back the first subject—now in diminution, that is, in notes of half the previous length, and very interesting developments of this subject lead us two pages further on to the second movement—*largo*. This second movement consists of a very charming air with variations. These latter are highly ingenious and mostly very original, though two of them—the first and the last—remind us a little of Beethoven's variations in the finale of his Sonata Op. 111. A coda to the last variation takes us at once to the finale (*Allegro molto*, 6-4, D minor). In this movement the subjects, both of the opening *allegro* and of the *largo*, are introduced again; but the changes of rhythm and treatment are so well contrived that the effect, instead of being at all monotonous, is simply to give unity to the whole composition. Towards the close, the theme of the slow movement is introduced in D major, *fortissimo* with a vigorous accompaniment of octaves for the left hand, after which a short *presto* in D major, 6-8, brings this highly interesting work to a conclusion. It is almost incomprehensible to us how any musician capable of writing a work of such sustained power as this "Fantasie-Sonate" could also be the composer of such dry music as the Trio previously noticed.

We must dismiss briefly the remainder of these pieces; nor, indeed, are they of a kind to require a detailed notice. The title "Nouveau Carnaval" affixed to "La Cicerella," suggests its relationship to the well-known "Carnaval of Venice." It is in fact a very brilliant set of variations, after the model of that piece. As a thoroughly good show-piece for well-advanced players it is admirably suited. The variations are exceedingly pleasing; but we would caution pianists that unless they possess considerable technical dexterity, they will do well to leave both this and the Sonata alone. Both works are decidedly difficult, and neither will produce any effect with second-rate playing. The "Valse Brillante" and the "Polka Glissante" are also good drawing-room pieces; the latter is the more difficult of the two, and the *glissando* passages in double notes will, we fear, be found almost impracticable on instruments with a deep or heavy touch. The "Romance" we do not particularly care for. The fault of diffuseness shows itself here again, and there is a pretentiousness about it out of keeping with its character.

*Sinfonie (No. 8, H moll) für Orchester, von NIELS W. GADE. Op. 47. Partitur. Leipzig: F. Kistner.*

READERS of Mendelssohn's letters will probably remember one in which the composer of *Elijah* wrote to Gade congratulating him on the success of his first symphony, and expressing a very high opinion of his talents. Since that letter was written some thirty years have passed, and Gade's symphonies have increased in number from one to eight, the last of which now lies before us. We must express at once our decided conviction that it is by no means worthy of its composer. Herr Gade appears to be one of the many musicians who never advance beyond a certain point. Of his talent there can be no doubt. All of his works which we have seen are characterised by clearness of form, a finish of workmanship, reminding us at times of his friend Mendelssohn, and in his orchestral works great skill in tone-colour; but his more recent productions are in no respect superior to his earliest works. The symphony in A minor, just published, is distinguished by an extraordinary absence of attractive melody. One is almost tempted to ask whether the spring of the composer's ideas has run dry. Thus the first movement of this work is constructed on two themes, ably treated, it is true, and charmingly scored, and possessing, moreover, the great merit of not being over-elaborated; but there our praise must end. The subjects

See  
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themselves are uninteresting to the last degree. The same remark applies almost more forcibly to the second movement—an *allegro moderato*, which takes the place of the customary *scherso*. The following *andantino* in E is much more attractive. The opening melody, given to the violoncellos, is very graceful, and although the episodes in the middle portion of the piece are somewhat diffuse and rambling, the whole movement is set off with such delicate touches of instrumentation, and presents so much that is really beautiful as to make it by far the best part of the symphony. The finale, again, though showing the hand of the experienced writer, is not without a certain amount of dryness. The ideas do not seem to flow naturally, and the general effect produced by the work is one of heaviness. The symphony was performed during the last season of the Gewandhaus Concerts at Leipzig, but failed to make any great impression there.

*Twelve Polonaises for the Piano.* Composed by F. CHOPIN.  
Edited by E. PAUER. London: Augener & Co.

In none of his compositions does Chopin appear to greater advantage than in his national dances. It has frequently been remarked that while his larger and more ambitious works are for the most part (with deference be it said) more or less failures, in his smaller pieces, on the other hand, he is almost uniformly successful. It would be difficult to find a single one of his mazurkas, valse, or nocturnes, that does not present points of interest; and the same may be said of the polonaises now before us. This collection is, in its way, fully as remarkable as the volume of mazurkas, in showing Chopin's wonderful variety of idea even in dealing with forms seemingly the most stereotyped. There are few dances of which the rhythm is more marked than that of the polonaise, the peculiar accent on the second crotchet of the bar at the cadence being *de rigueur*; and yet no two of the twelve specimens of the dance which the Polish composer has produced are in the least similar. What, for instance, can be more unlike than the gloomy, almost weird polonaise in E flat minor (No. 4), and the triumphant burst of joy in A major (No. 5) of the present collection? Again, how complete the contrast between the melancholy of No. 3 in C minor, and the bold and jubilant A flat polonaise, Op. 53, the most popular, and probably the best known of the series! One of the longest and most elaborate of the set (the great polonaise in F sharp minor, Op. 44) is also, we think, as usual with Chopin's more extended works, the least successful of all. The present edition is the most complete that we have yet seen, and includes not merely all the commonly known numbers, but also the Polonaise in C, Op. 3, originally written for piano and violoncello, and arranged for piano solo by Carl Czerny, the Polonaise Fantasia in A flat, Op. 61, and the three posthumous works classed together as Op. 71. The average of difficulty is decidedly greater than that of either the valse or the mazurkas, but great assistance will be afforded to the student by the fingering, which the editor has judiciously marked for all the most difficult passages.

*Violin-Concerte älterer Meister, zum Gebrauch am Leipziger Conservatorium der Musik genau bezeichnet, von FERDINAND DAVID.* (Violin-Concertos by older Masters, accurately marked for the use of the Leipzig Conservatory of Music, by FERDINAND DAVID.) Offenbach: J. André.

THE works of the older writers for the violin are much more talked about than played. With the exception of Tartini's "Trillo del Diavolo," and one or two of Viotti's Concertos, it is but seldom that any are heard in public. As far as we can judge from the collection now before us, a great deal of excellent music is unjustly neglected. We insert the qualifying clause, because as this edition contains merely the principal solo part, without even an accompaniment for the piano, it is impossible to form an accurate estimate of these concertos as music. The series contains five numbers—the first, fifth, and tenth concerto by Rode, and the fifth and seventh by Rodolphe Kreutzer. Herr Ferdinand David, the editor, enjoys an equal reputation as a performer and a teacher, and he has carefully marked all needful fingerings, bowings, &c. The study of these standard works cannot fail to be useful in forming the style and execution of those who are studying the violin.

"Geistertanz" and "Humoreske," by HERRMANN SCHOLTZ (Berlin: Bote & Bock), though both small pieces, display, especially the former, more than average originality. The composer not only has ideas, but knows how to make use of them. The "Geistertanz" is, we consider, the better of the two, and is an excellent piece for advanced players.

*Aus dem Nachlasse des tollen Geigers.* (From the posthumous

works of the mad violinist). Suite for Piano and Violin, by K. J. BISCHOFF (Offenbach: J. André), is incoherent enough to have been the production of any madman, fiddler or otherwise. It is a mystery to us that it should ever have been written; and it is a still greater one that it should ever have been published. But the ways of man are past finding out.

*Ein neues Notenbuch für kleine Leute.* (A new music-book for little people), by CARL REINECKE, Op. 107 (Leipzig: F. Kistner), is a collection of thirty small pieces for young children, after the pattern of the easier numbers of Schumann's "Album." Though we cannot say that Herr Reinecke has equalled his model, the pieces are all good, suited to the capacity, both physical and intellectual, of quite young children, and therefore well adapted to their end.

*Fantasie in Form einer Toccata, für Pianoforte, von LISZT* (Seiss (Berlin: Schlesinger), is undeniably excellent practice, but we cannot say that it pleases us much as music.

*Am stillen Heerd.* Lied from Wagner's "Meistersinger," transcribed for the piano by FRANZ LISZT (Berlin: Trautwein), is a most charming melody, which ought to be heard by all who declare that there is "no tune" in Wagner's music. The transcription is in Liszt's usual wonderfully effective and brilliant manner.

"Adieu, Delusive Dreams," Song, "Se tu pungi, se tu canti," Romanza, "Veglia i miei Sonni un Angelo," Elegy for contralto with violin obligato, by ED. RUBINI JERVIS (Hutchings & Romer), show considerable musical feeling. All are in minor keys, for which Mr. Jervis seems to have a special liking. The Elegy is a really charming little piece, with a very effective and tasteful violin accompaniment. There are, however, in all these pieces some curious slips in the harmony—unless, indeed, as we are half inclined to think, the proof-sheets have been carelessly corrected, and they are merely engraver's errors.

*Two Canzonets* by LEO KERBUSCH, Mus. Doc. (Augener & Co.), are very simple little songs, intended, we imagine, for beginners. Being melodious and easy, they can be recommended for teaching, especially as the words are unexceptionable.

*Sunshine*, Valse by F. EAVESTAFF (London: E. F. Eavestaff), has nothing that we can see to distinguish it from hundreds of other waltzes.

#### MUSIC RECEIVED FOR REVIEW.

*Beringer.* "La Marquise" Gavotte. "From Blush to Bloom." Second Series of Six Character-pieces. (W. Czerny.)  
*Brocca.* Air à la Gavotte, Air à la Bourrée. (W. Czerny.)  
*Enrichetta.* "The Crystal Key." (Lamborn, Cock, & Co.)  
*Filby.* "A Vesper Prayer." (W. Czerny.)  
*Gladstone.* "A Birthday." (Lamborn, Cock, & Co.) "Playthings." (Augener & Co.)  
*Hartog.* "Visions of Home." Song with Viol. obl. (Augener & Co.)  
*Hiles, Mus. Doc.* "The Harmony of Sounds." (Metzler & Co.)  
*Percival.* "The Nicene Creed." (Novello.) "Ethel." (Ashdown & Parry.)  
*Pereira.* "Silent Footsteps." (Morley.)  
*Pendergast.* "A Birdie's Life." (Lamborn, Cock, & Co.)  
*Richards.* "Cease your funning." (Lamborn, Cock, & Co.)  
*Salaman.* "Katie," "Without thine ear," "Oh, linger." (Lamborn, Cock, & Co.)  
*Thomson.* "The Village Church," "The Year," "The Nativity." (Thomson, St. Leonards.)  
*Tours.* "Thy name," "Rosa Clare." (W. Czerny.)  
*Wagner, E.* "Heureux Printemps." (W. Czerny.)

#### Concerts, &c.

##### HER MAJESTY'S OPERA.

FROM a musical point of view the condition of Italian Opera in London, or, more strictly speaking, of opera in Italian—seeing that both our Opera Houses are as much dependent upon adaptations from the French and German as upon works purely Italian—cannot by any means be regarded as satisfactory. Year after year the same round of well-worn works is presented with scarcely any variation, except so far as regards the cast of the characters impersonated, and the most trivial works are given the oftener. In England our theatres receive no State subvention or supervision, except so far as the latter may be exercised by the Lord Chamberlain, and this only negatively; though the performance of works of a grossly immoral tendency may be interdicted, we have never heard of any work



being specially pointed out by him and recommended for performance on account of its elevating character. On the Continent the reverse is the case: it follows, therefore, that there the dictum laid down by the Emperor Joseph II., that the only aim of the theatre should be to elevate taste and improve manners, ideal though it may seem, is not altogether unfeasible. With us theatrical and operatic representations are merely the financial speculations of individuals, and, therefore, the advancement of art and the improvement of taste are the last things thought of, and the greed for gain is worshipped to the exclusion of culture. That this is the case is not to be wondered at, when we consider that our operas mainly rely upon the aristocratic and the rich for their support; and it certainly is not among the highest in the land that the most advanced musical culture is to be found, as may surely be divined from a glance at a programme of a State concert, which will be found to be precisely of the same calibre as those drawn up for a fashionable promenade on a summer's afternoon at the Crystal Palace or the Albert Hall. It is not, therefore, to the most musical that opera addresses itself, but to those who are drawn together by fashion rather than by love of music, and who naturally prefer the trivial and the sensational to the sober and classical. As a consequence, works of the first-named class greatly predominate. Occasionally, however, at rare intervals, by way of maintaining the musical credit of the house, or perhaps at the instigation of some real artist—a Titiens or a Santley—a concession is made to musicians and musically cultured amateurs by the revival of some classical masterpiece, or by the presentation of some modern work, the musical worth of which has already been ascertained and established abroad, and curiosity aroused thereby at home. Such a concession was the late production at Her Majesty's Opera, Drury Lane, of Cherubini's *Les Deux Journées*, under the Italian title of *Le Due Giornate*; it was one which musicians were not slow to take advantage of; the audience was quite exceptional, one so musical certainly not having been brought together, in either of our Opera Houses, since the production of Wagner's *Fliegende Holländer* in the same theatre two years ago.

That a work which on its first production in Paris, seventy years ago, was so well received that it had a run of two hundred nights, and still holds the stage in most of the cities of Germany, has only just now been brought to light in London, would be a matter of surprise, but from the well-known fact to musicians that here in London we are at least thirty years, if not seventy, behind the rest of the civilised world in our musical education, and that such works as Cherubini's, to be fully understood and enjoyed, demand a musically educated and intelligent audience, and are not therefore calculated to impress the untutored masses. Though it is thus easy to account for the fact that up till now *Medea*, revived a few years back at Her Majesty's Theatre under Signor Arditi, has been the only one of Cherubini's operas which still keeps the stage: it is nevertheless surprising that the works of a composer, whose proper place is incontrovertibly allowed to be by the side of the greatest masters of his art, have been so much overlooked by concert givers, who, as a rule, are certainly far in advance of our opera directors, both as regards their enterprise and in their research for works that are really good from among both old and new. Cherubini was the author of no less than thirty-two operas, twenty-nine church compositions, four cantatas, and a variety of instrumental music both for the orchestra and the chamber. Of this vast number of works how small a proportion is known in England! Besides the aforesaid *Medea* and three or four overtures, which may be accounted as stock pieces, we can only call to mind having heard at rare intervals during many years his grand Requiem Mass, a symphony composed for the Philharmonic Society, three string quartets, and a pianoforte sonata. Such neglect of so great a master is the more astonishing when we refer to the opinions expressed by those best able to judge of him among his contemporaries and his successors. Both Haydn and Beethoven pronounced him to be the greatest dramatic composer of his day; and in Beethoven's *Fidelio* Cherubini's dramatic style of composition is everywhere apparent as his most cherished pattern. Weber, writing from Munich in 1812, says—"Fancy my delight when I beheld lying on the table of the hotel the playbill with the magic word 'Armand'!"—as *Les Deux Journées*, now known in Germany as *Der Wasserträger*, was formerly called. "I was the first person in the theatre, and planted myself in the middle of the pit, where I waited anxiously for the tones which I knew beforehand would again elevate and inspire me. I think I may boldly assert that *Les Deux Journées* is a real dramatic and classical work. Everything therein is calculated to produce the greatest effect: all the pieces are so much in their proper place that you can neither omit one nor make any addition to them. The opera displays a pleasing richness of melody, vigorous declamation, and striking truth in the treatment of the situations, ever new, ever seen and retained with pleasure." While conductor of the opera at Düsseldorf, Mendelssohn revived *Les Deux Journées*.

In a letter to his friend Devrient, at that time Intendant of the Berlin Opera, he speaks of the first three bars of the overture as being worth more than the entire *repertoire* of the Berlin Opera; and in one to his father, describing the performance, he speaks of the enthusiasm of the audience as extreme, as well as of his own pleasure, as surpassing anything he had ever experienced in a theatre. Again, in a letter to Moscheles, he writes—"I have got Cherubini's *Abencerrages*, and cannot sufficiently admire the sparkling fire, the clever original phrases, the extraordinary delicacy and refinement with which the whole is written, or feel sufficiently grateful to the grand old man for it." Oulibisheff, Mozart's enthusiastic admirer and biographer, speaks of Cherubini as not only the founder of modern French opera, but also as that musician who, after Mozart, has exerted the greatest influence on the general tendency of art. Describing him as an Italian by birth, excellently educated under Sarti, a German by his musical sympathies as well as by the variety and profundity of his knowledge, and a Frenchman by the school and principles to which we owe his finest dramatic works, he credits him with being the most accomplished musician, if not the greatest genius, of the nineteenth century. Schumann spoke of him as the greatest contrapuntist of his day, and for his rigid reserve and strength of character likened him to Dante, Burney, Fétis, and others have equally eulogised him.

Were it otherwise, we should not hesitate to state it as our conviction that in *Les Deux Journées* all the qualities assigned to Cherubini by his critics are here fully apparent. Considering the date of its composition (1800), it is wonderfully in advance of its time. In it may even possibly be found the protoplasm of one of Wagner's most cherished ideas, and one which in his later works he has carried out to its furthest extent. This consists in characterising the persons and situations brought forward in his dramas by fixed musical phrases, which are repeated each time that the interest is centred in the person they characterise, or in the situation they represent, or when mention is made of either. In *Les Deux Journées*, Cherubini seems to have adopted the very same mode of procedure, though on a much more limited scale.

The interest of the drama turns upon the desire of Michael, a poor but honest water-carrier, to protect Count Armand, President of the Parliament of Paris, against the soldiers of Mazarin, who has set a price upon his head, and ordered his arrest, and to convey him in safety, with his wife Constance, across the barriers of Paris. This he effects by secreting the Count in his water-cart, and intrusting Constance to the care of his son Antonio, to convey her, disguised as his sister, to the neighbouring village of Gonesse, where they are to meet again. At the outset of the opera, Michael prays for the success of his scheme in the air "Guide mes pas, ô Providence." On arriving at the barrier, with the Count safely ensconced in his water-cart, he meets with Constance and Antonio, who, he thought, would now have been an hour or more on their way, but who have been detained by the soldiers on account of an apparent irregularity in their passport. What more natural than that the orchestra, for the enlightenment of the audience, should here portray his anxiety, which he has the strongest reason to disguise from the soldiers, by playing the melody of the air in which he has already expressed his longing for success, while he questions them as to the cause of their detention, and by aiding in their identification obtains a safe conduct for them? Similarly, the appearance of the soldiers at Gonesse, in search for the fugitives (in the third act), is accompanied by the same martial strains which we have already heard on their appearance in a previous portion of the drama. Other instances, too, might be adduced prognosticating the most modern practices. Michael's air, already alluded to, is the only solo in the whole work which could be extracted for performance apart from the context. No concession is made to the *prima donna* for meaningless display; the concerted pieces are masterly and effective, and the whole work is laid out with an amount of dramatic unity and propriety, for which there could have been no precedent at the date of its composition.

More than ordinary care had evidently been taken in the preparation of the work for the Italian stage. The task of setting to music the originally spoken dialogue as recitative, and of providing for sundry other interpolations necessitated by the Italian version, devolved upon Sir Michael Costa, and was carried out by him in a most masterly and judicious manner. His recitatives never retard the dramatic action; for a chorus appropriately introduced in the first act he has made use of music taken from another opera of Cherubini's; and where musical "stage carpentering" was required he has had recourse to themes which occur in the overture. What he has had to supply is, therefore, all of a piece with the original. But the enforcement of the band by the interpolation of sundry brass instruments which do not stand in Cherubini's original score, however necessary it might seem for the performance of the work in so extended an area as that of Drury Lane Theatre, might have been advantageously dispensed with. The performance, though not

altogether perfect, was certainly superior to the dress rehearsal kind of performance we are so accustomed to in England on the occasion of a first representation. The opera was strongly cast; the part of Constance, though not so showy as modern opera of the sensational school has accustomed us to, demands the highest skill in vocalisation, and was admirably sustained by Madlle. Titiens. Signor Agnesi seemed thoroughly to enter into the character of the water-carrier, the most prominent rôle in the opera, and sang and acted throughout most artistically and effectively. Perhaps the same might have been said for Signor Vizani, but being cooped up in a water-butt for half-an-hour, and subsequently hid in the trunk of a tree for a like period, does not certainly conduce to ease or correctness of intonation. In the subordinate parts Madlle. Marie Rôze, Signor Foli, and Signor Zoboli were highly satisfactory; and had there been another full rehearsal or two for band and chorus there would have been little more to desire. Though the work was received with every apparent mark of approval, the principal actors being enthusiastically applauded and recalled after each act, it is disappointing to have to state that it is not to be heard again, at least during the present season. Highly appreciated as it was by musicians, the absence of all modern sensationalism, the small scope which it affords for the display of a gorgeous *mise-en-scène* or a ballet, unfits it for an operatic audience of the present day; the fact being that musically it is much too good for the subscribers to the Italian Opera.

C. A. B.

#### ROYAL ITALIAN OPERA, COVENT GARDEN.

THE season at the Royal Italian Opera closed on Saturday, the 20th ult., with a fine performance of Meyerbeer's *L'Etoile du Nord*, the part of Catherine being most brilliantly sung by Madame Adeline Patti.

The season opened on March 26th with *Faust*, the principal characters being sustained by Madame Sinico, Madlle. Scalchi, M. Faure, Signor Cotogni, and M. Naudin.

Madame Pauline Lucca made her first appearance on April 22nd, and Madame Adeline Patti on May 4th. One of the most important débuts during the season was that of Madlle. Albani, on April 2nd, who made, as Amina in *La Sonnambula*, a very favourable impression, which she subsequently confirmed in *Martha*, *Rigoletto*, and *Linda di Chamouni*. Another new-comer was Madlle. Brandt, who, though not a singer of the first rank, showed herself a conscientious and painstaking artiste in her assumptions of Leonora (*Fidelio*) and Elvira (*Don Giovanni*). The reappearance after a long absence in America of Madame Parepa-Rosa, as Donna Anna in *Don Giovanni*, and as Norma, was entirely successful. Among other first performances should be mentioned those of Madlle. Smeroschi, Herr Koehler (a fine basso), Madlle. Ohm, and Signor Caesari. Three singers originally announced in Mr. Gye's prospectus, Madlle. Emy Zimmermann, Herr Verenrath, and Signor Dodoni, did not put in an appearance.

Two new operas have been produced during the season, Prince Poniatowski's *Gelmina* (June 4th) and Signor Gomez's *Il Guarany*. Neither work is likely to live; and we may add, neither deserves to do so.

The revival of Weber's *Freischütz*, with Madame Pauline Lucca as Agatha, and M. Faure as Caspar, was a treat for the lovers of good music, who, we fear, form but a minority of the regular opera-frequenter.

The great disappointment of the season has been the non-performance of Wagner's *Lohengrin*. The unusual difficulties of the music are probably the chief cause of its abandonment; but it is none the less a subject of regret, as the production of a representative work by the composer who is at present attracting so much attention, and arousing so much opposition in the musical world, could not fail to have been most interesting. Another unfulfilled promise was that of Auber's *Crown Diamonds*.

The important duties of the conductor's desk have been shared, as in previous years, by Signori Beignani and Vianesi. The excellent band has been led by our talented countryman, Mr. Carrodus, and Mr. Pittman has presided at the organ in those operas in which it is introduced. The *mise-en-scène*, under the management of Mr. A. Harris, has been as brilliant and effective as in past years.

#### PHILHARMONIC SOCIETY.

THIS society's seventh concert took place on June 24th. The opening piece was a concerto by Bach in G major, for three violins, three violas, three violoncellos, and basses. This most interesting work (which is to be found in the 10th volume of the Bach Society's Edition, and was noticed some time since in these columns) is in two movements only. The directors of the Philharmonic Society

had the bad taste, against which we cannot too strongly protest, to interpolate between these two movements the "air" from the same composer's great suite in D; notwithstanding which (or perhaps we should say, in spite of which) the concerto produced a great effect, from its combination of the most flowing melodies with the strictest counterpoint. The other instrumental pieces were Beethoven's 7th Symphony (in A), and the overtures to the *Midsummer Night's Dream* and *Der Berggeist* (Spohr). Madame Norman Neruda gave a very finished rendering of Spohr's "Scena cantante" for the violin; the vocalists were Madlle. Titiens and Madame Trebelli-Bettini.

The last concert of the season brought forward two novelties—the first being a serenade for orchestra, by Johannes Brahms, an early work (being numbered as Op. 11), but full of interesting points, though, like many of his other compositions, suffering from diffuseness. It was, however, very favourably received, and deserves to be heard again. The other novelty was Sir W. Sterndale Bennett's orchestral prelude to Sophocles' *Ajax*, a short and unpretending work, which though, we need scarcely say, well written, has hardly enough distinctive importance to render it worthy of a place in a Philharmonic programme. A very fine performance was given of Beethoven's C minor symphony, and the concert concluded with Weber's *Fuibles* overture. Mr. Charles Hallé played Mendelssohn's concerto in D minor, with somewhat less than his usual excellence, and Madame Parepa-Rosa and Mr. Santley contributed the vocal music. The lady's rendering of Beethoven's grand scena, "Ah, perfido!" was especially fine.

#### MUSICAL UNION.

AT the seventh matinée of the present season, M. Henry Logé, a young Belgian pianist, appeared, taking part in Schubert's great trio in E flat, Op. 100. We are always inclined to wonder that this magnificent piece should be comparatively so neglected in favour of the much more often played companion work in B flat, Op. 99. For ourselves, we frankly confess that we consider the E flat trio decidedly the finer work of the two. Perhaps the greater difficulty of the piano part may in some measure account for the rarity of its performance. M. Logé's playing of his very exacting task was excellent. He subsequently gave a very fine rendering of Chopin's great Polonaise in A flat, Op. 53. The other works performed at this matinée were Schubert's delightful quartett in A minor, and Beethoven's quintett in C, Op. 29, both of which were admirably led by Herr Auer.

At the last matinée of the season, Mr. Ella, according to his custom, presented his hearers with the two grand septetts of Beethoven and Hummel, both masterpieces in different styles. The former work was exquisitely led by Herr Auer, while M. Duvernoy did full justice to the brilliant pianoforte part of Hummel's piece. The programme also included pianoforte solos by Signor Rendano and M. Duvernoy, a fantasia on Hungarian airs by Herr Auer, and songs by M. Lefort.

#### IMPORTANT SALE OF MUSICAL AUTOGRAPHS.

A COLLECTION of autograph compositions and letters by distinguished musicians, such as both in extent and importance is but seldom offered for sale, was disposed of by auction on the 12th ult. by Messrs. Sotheby, Wilkinson, and Hodge, at their rooms in Wellington Street. The results were in some cases very curious, the prices realised being apparently altogether disproportionate to the value of the works. Thus the autograph of Mozart's "Strinaschi" Sonata in B flat, one of his finest works of its class (Lot 370), went for ten guineas, while the autograph of the same composer's "Mannheim" Sonata in C, for piano and violin (musically a far inferior work), fetched £29. Beethoven's and Concerto, Op. 19 (a splendid autograph of 54 pages), could obtain no higher bid than £16, while the manuscript of his three songs, Op. 83 (only 16 pages, and moreover wanting a few bars of the last song), ran up to £12 10s. The popularity of Handel was shown by the fact that a manuscript unpublished cantata in his writing realised £35, the highest price of any of the musical lots, while an unpublished autograph of Mendelssohn's (Lot 220), "Christe, du Lamm Gottes," for chorus and orchestra, presented by the composer to the late Thomas Attwood, went for £6 15s. We subjoin the prices of some other of the more important lots. Lot 97, Wedding Service by Johann Sebastian Bach, 20 pages, autograph, £24. Lot 104, Mendelssohn's "Im Wald," four-part song, 2 pages, autograph, £5 10s. Lot 112, Haydn's Quartett No. 6, in D, 32 pages, autograph, £12. Lot 311, Mozart, Variations on "La Bergère Cellmène," for piano and violin, 7 pages, autograph, £9. Lot 312, Ditto, Fugue in C, for piano, 2 pages, autograph, £8 5s. Lot 313, Ditto, Adagio in B minor, for



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### Musical Notes.

AMONG the operas produced in English during the past month at the Crystal Palace have been the *Freischütz* and the *Crown Diamonds*. The performance of Weber's opera was especially praiseworthy.

THE newly-issued results of this year's Society of Arts examinations in musical theory and composition, under Messrs. Hullah and G. A. Macfarren, show that of eighty-seven certificates and three prizes awarded by Mr. Hullah, the Tonic Sol-fa pupils have taken the first prize and sixty-eight (more than three-fourths) of the certificates. Mr. Macfarren has awarded two prizes and thirty-six certificates, and Sol-faists have taken both the prizes and thirty-one of the certificates. The society has now relinquished its musical examinations, in which during the last six years 594 certificates have been issued, more than three-quarters (449) having been obtained by Tonic Sol-fa pupils. In Mr. Hullah's examination the ordinary notation and nomenclature of music is strictly used; in Mr. Macfarren's the exercises may be worked in either new or old notation, at the candidate's option. The Council of the Tonic Sol-fa College, having tried in vain to induce the Science and Art Department and the University of London to carry on these examinations, has determined, as a provisional measure, to undertake the work, for three years at least.

WE have to announce the death of Mrs. Rice, better known under her maiden name of Miss Eyles, a vocalist whose excellent ballad-singing will be remembered by many of our readers.

ONE of the sisters Marchisio-Carlotta has recently died at Turin.

THE London School Board have appointed Mr. Evans as their instructor in music. The gentleman is well known as a teacher on the Tonic Sol-fa method.

ORGAN APPOINTMENT.—Mr. W. J. Bown, of Wells, to St. Luke's Church, Wellingborough.

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"There is a finish about these effective little operatic fantasies which distinguishes them from the great mass of such publications. They do not pretend to great difficulty, but they are so judiciously contrived as to produce no little brilliancy out of small means. They are written by a careful and conscientious musician, and are in every way recommendable for teaching, as a relief to the more serious works which should form the basis of every player's study. A very pretty and artistic illustration of a scene in each opera is another interesting and distinguishing feature of these useful pieces."—*The Queen*.

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